

VOLUME THREE

**all time
favorites
for the
choir**

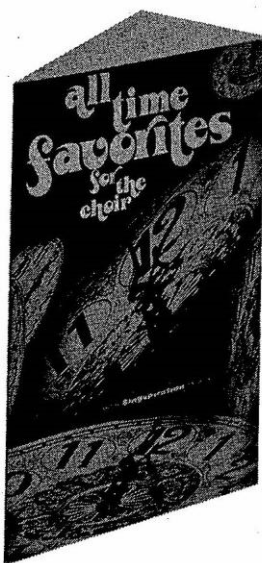
ANOTHER **SINGSPARATION** PUBLICATION

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Pr. Marcelo Augusto de Carvalho

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MARCELO CARVALHO



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SINGSPARATION MUSIC
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 GRAND RAPIDS, MICHIGAN 49506

He's Everything to Me

MARCELO CARVALHO

RALPH CARMICHAEL

Brightly

mf

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady accompaniment of eighth notes.

Accented

mf In the stars His hand-i - work I see, On the wind He speaks with

The vocal line is written on a single staff with lyrics underneath. The piano accompaniment continues with a consistent eighth-note pattern in the left hand and chords in the right hand.

This system shows the piano accompaniment for the second vocal phrase. The right hand has chords and the left hand has eighth notes.

maj - es - ty, Though He rul - eth o - ver land and sea,

The vocal line continues with lyrics. The piano accompaniment remains consistent with the previous systems.

This system shows the piano accompaniment for the final phrase of the vocal line. The right hand has chords and the left hand has eighth notes.

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what is that to me? I will cel - e - brate Na -

MARCELO CARVALHO

ti - vi - ty, For it has a place in his - to - ry,

Sure, He came to set His peo - ple free, what is that to me?

He's Everything to Me

Till by faith I met Him face to face, and I felt the wonder

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "Till by faith I met Him face to face, and I felt the wonder". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and a more melodic treble line.

MARCELO CARVALHO

of His grace, Then I knew that He was more than just a

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "of His grace, Then I knew that He was more than just a". The musical notation follows the same format as the first system, with a vocal line and a grand staff piano accompaniment.

God who did-n't care, That lived a way out there, and now He walks beside me

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "God who did-n't care, That lived a way out there, and now He walks beside me". The musical notation follows the same format as the previous systems, with a vocal line and a grand staff piano accompaniment.

day by day ev-er watch-ing o'er me lest I stray

Helping me to find that nar - row way. He's ev'ry-thing to me.

1 optional repeat

1 *gva*.....

MARCELO CARVALHO

2 He's ev-'ry - thing to me!

2

God's Word Shall Stand

AVIS B. CHRISTIANSEN

MARCELO CARVALHO

CHARLES VAN HORN

Arr. by Harold DeCou

CHOIR

Brightly, with vigor

1. God's Word shall stand, God's Word shall stand, _____
 3. God's Word shall stand, God's Word shall stand, _____

In a moderate tempo

Gt. *f*
 Organ: ped.

ff
 God's Word shall stand! The night grows dark, the foes of truth are
 God's Word shall stand! Be still, my soul, nor fear the threat-'ning

intensely
mf

(reduce Gt.)
ff
mf
 Sea.....

gath-'ring, The hosts of e - vil rise on ev - 'ry hand;
 tem - pest- Thou art se - cure in God's all - pow'r - ful hand;

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God's Word Shall Stand

mf *expressively*

But O my soul, be not dis-mayed nor fear - ful: God sees and
Look up and trust His nev - er - fail - ing prom - ise: His Word - His

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *mf* and the instruction *expressively*. The lyrics are: "But O my soul, be not dis-mayed nor fear - ful: God sees and Look up and trust His nev - er - fail - ing prom - ise: His Word - His". The piano accompaniment consists of chords and moving lines in both hands.

MARCELO CARVALHO

f *brightly*

knows - His glo - rious Word shall stand! Fear not, my soul - the
ev - er - last - ing Word shall stand!

brightly
f
(incr. Gt.)
ped.

The second system continues the musical score. The vocal line starts with a dynamic marking of *f* and the instruction *brightly*. The lyrics are: "knows - His glo - rious Word shall stand! Fear not, my soul - the ev - er - last - ing Word shall stand!". The piano accompaniment includes a section marked *brightly* and *f*, with a note of *(incr. Gt.)* and a *ped.* (pedal) marking.

Lord of Hosts is with thee, Be still and rest in His al - might - y hand;

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are: "Lord of Hosts is with thee, Be still and rest in His al - might - y hand;". The piano accompaniment continues with chords and moving lines.

God's Word Shall Stand

When ev - 'ry earth - ly foe at last is van - quished,

God's Word thru - out e - ter - nal years shall stand!

rall. *second time to ♯*
no pause

rall. *second time to ♯*
no pause

MARCELO CARVALHO

CHOIR in unison or HIGH VOICE SOLO

mp a tempo

2. He who hath formed all things in earth and heav - en Still holds the

a tempo
Sw. mp
ped.

na - tions in his might-y hand; Naught shall trans-pire save what His will hath

MARCELO CARVALHO

pur-posed: His Word - His great e - ter - nal Word - shall stand!

cresc. *mf* *D.C.*

cresc. *mf poco rall.* *D.C.*

⊕ CODA *broaden* *ff* *Fine*

God's Word shall stand, God's Word shall stand!

⊕ CODA *broaden* *8va* *ff* *r.h.* *Fine*

(incr. Gt.) *ped.*

If My People

Adapted from II Chronicles 7: 14

MARCELO CARVALHO

ELLEN K. VANDERSLICE

CHOIR

With strength

mf
If My

With strength, in a moderate tempo

Gt. f
Organ: ped.
poco rall.
mf
Sw.

peo-ple, — which are called by My name, If My peo - ple, —

a tempo

— which are called by My name Shall hum-ble themselves, shall

1 *3* *D.S.* 2 *3*

hum-ble them-selves and pray— If my hum-ble them-selves, and seek my

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a first ending bracketed '1' containing a triplet of eighth notes, followed by a 'D.S.' (Da Capo) instruction and a second ending bracketed '2' with another triplet. The piano accompaniment features a steady bass line with triplets in the right hand.

a little faster

face, And turn from their wick - ed ways, Then will I

a little faster

Gt. *Gt.* *mf*

The second system continues the vocal and piano parts. The tempo is marked 'a little faster'. The piano accompaniment includes a guitar part indicated by 'Gt.' and a dynamic marking of 'mf'.

MARCELO CARVALHO

hear from heav'n, then will I hear from heav'n, Hear from heav'n, and for -

The third system concludes the vocal and piano parts. The piano accompaniment continues with a consistent rhythmic pattern.

If My People

poco a poco rall. e dim.

give — their sin, and will heal their land—Will for -give and heal their

Tempo primo

mf

land: If My peo - ple, — which are called by My name Shall

Tempo primo

Sw. mf

8va

MARCELO CARVALHO

rit.

humble themselves, shall hum-ble themselves and pray!

div. f

Fine

piano r. h.

rit.

f

piano r. h.

8va

I Hear Music

13

V. H. S.

MARCELO CARVALHO

VERNON H. STROMBERG

CHOIR

Joyously

f

div.

Joyously

f

poco rall. *mf* *a tempo*

har-mo-ny! Ah

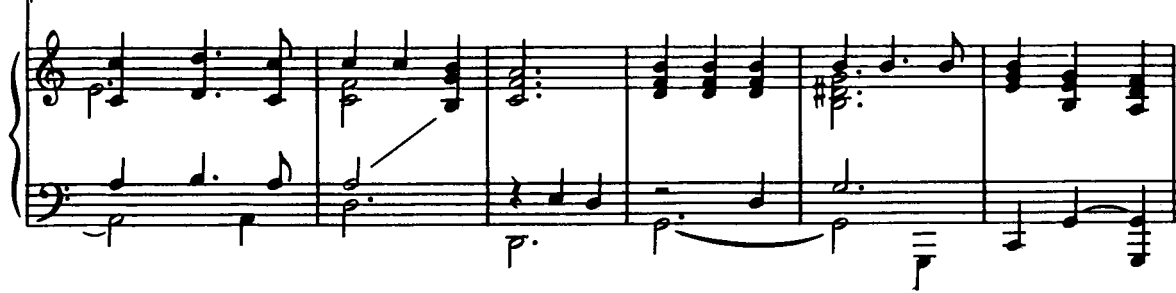
poco rall. *mf* *a tempo*

8va

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MARCELO CARVALHO



mf

mf

poco rall. *f* *a tempo*

poco rall. *f* *a tempo*

MARCELO CARVALHO

rall.

rall.

gta

gta

Rubato, phrase rapidly

mp

Rubato, phrase rapidly

mp

mp SSA *mf*

mf

p.

p.

p.

Tempo primo

f

Tempo primo

f

poco a poco cresc.

gr

poco a poco cresc.

MARCELO CARVALHO

rit. *div.* *opt. solo voice* *Fine*

rit. *div.* *Fine*

gr

Hymn of Worship

J. W. P.

MARCELO CARVALHO

JOHN W. PETERSON

CHOIR

§ *mp* Reverently

Ho - ly,

Slowly

Gt. *mp*

Organ: ped.

ho - ly, Lord God Al - might-y, we a - dore Thee!

mf

mf

Ho - ly, ho - ly, Re-ceive our wor-ship, we im-plore

mp *mf*

mp *mf*

2nd time to ⊕

2nd time to ⊕

† Small notes, piano only.

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Hymn of Worship

In the same tempo *mp*

Thee. Our

In the same tempo

Sw. mp

gradually increasing in volume and intensity

Fa - ther, — Cre - a - tor, Re - deem - er — and Sav - ior, Sus -

gradually increasing in volume and intensity

MARCELO CARVALHO

f *gradually relaxing*

tain - er — and Keep - er, Good Shep - herd, Pro - tect - or, De -

gradually relaxing

fend-er, Our Com-fort-er and Friend.

Thee. We a-dore Thee, We a-dore Thee, Praise and wor-ship Thee,

Praise and wor-ship Thee. A - men.

MARCELO CARVALHO

reduce Gt.

D. S. al

mp

p

pp

Fine

The New 23rd
From the Billy Graham Film
"His Land"

MARCELO CARVALHO

Words and Music by
RALPH CARMICHAEL

Moderato

Sop. Alto

Ten. Bass

Piano

Pastoral

p

C

p ①

Be - cause the Lord is my

F/C *G/B* C

shep - herd, I have ev - 'ry-thing that I need. He

⑤ *F/A* *C/G* F *C/E* *G7/D*

lets me rest in mead-ows green And leads me be-side the

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⑨ C F/A C/G F

qui-et stream; He keeps on giv - ing life to me And

C/E G7/D C

helps me to do what hon-ors Him the most. E-ven when walking

⑬ *Mysterioso* Am p

Mysterioso p

MARCELO CARVALHO

Am7/G Fmaj7 Em

thru the dark val - ley of death, val-ley of death, —

mf mf

①7 $\frac{Am}{C}$ $\frac{E}{B}$ Am D G $\frac{F}{G}$

I will nev - er be a - fright, For He is close be -

$\frac{Em}{G}$ $G7$ ②1 $\frac{C}{C}$ $\frac{F}{B}$ $\frac{G}{B}$

side me, Guard-ing, guiding all the way, He spreads a feast be -

②5 $\frac{F}{A}$ $\frac{C}{G}$ F $\frac{C}{E}$ $\frac{G7}{D}$

fore me In the pres-ence of my en-em-ies He wel-comes me as His

rit. *

29

mf spe-cial guest with bless-ing ov - er flow - ing, His
mf then

mf cresc. poco a poco

33

good - ness and un-fail-ing kind - ness shall be with me all of my
 shall

life, And af - ter - wards I will live with live with Him. For -
 my life, I will live with, live with Him.

f

37 Abmaj7 Gsus Dm7 G

ev - er, for - ev - er in His

mp

41 C F/C C

home, for - ev - er in His

mp

MARCELO CARVALHO

C

home.

mp

Red.

*

Lamb of God

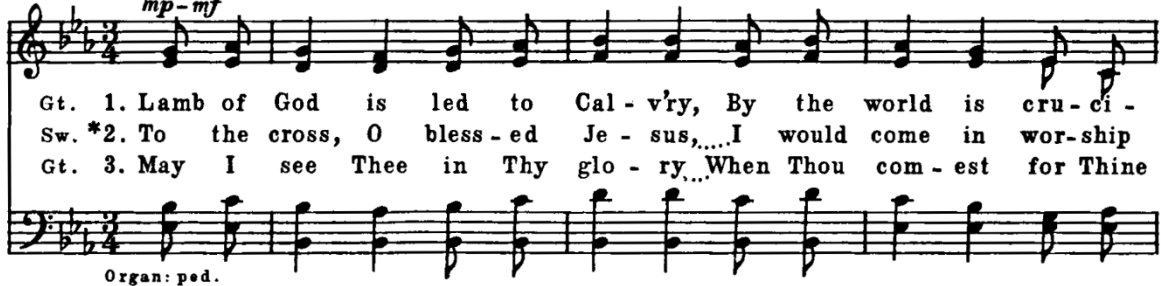
CHOIR

MARCELO CARVALHO

SAMUEL MILLER

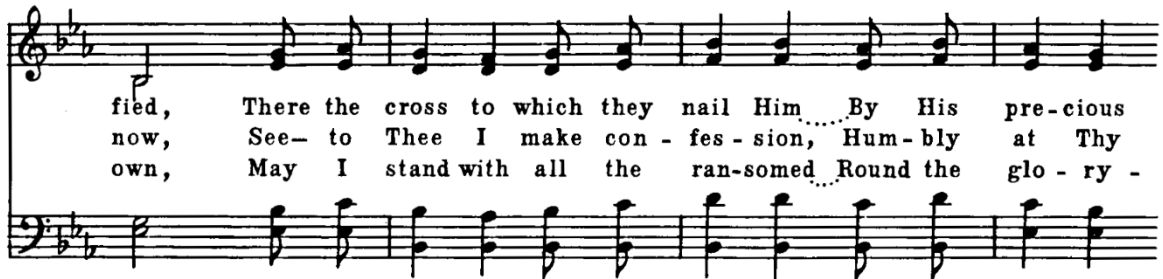
Arr. by Jon Drevits

Very expressively
mp-mf

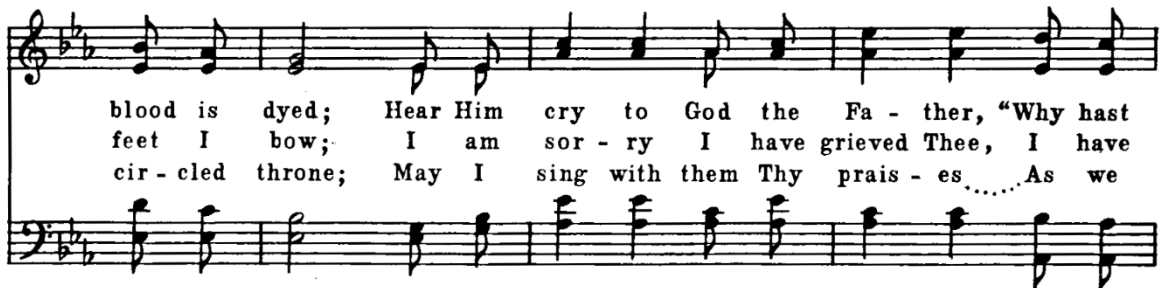


Gt. 1. Lamb of God is led to Cal - v'ry, By the world is cru - ci -
Sw. *2. To the cross, O bless - ed Je - sus, I would come in wor - ship
Gt. 3. May I see Thee in Thy glo - ry, When Thou com - est for Thine

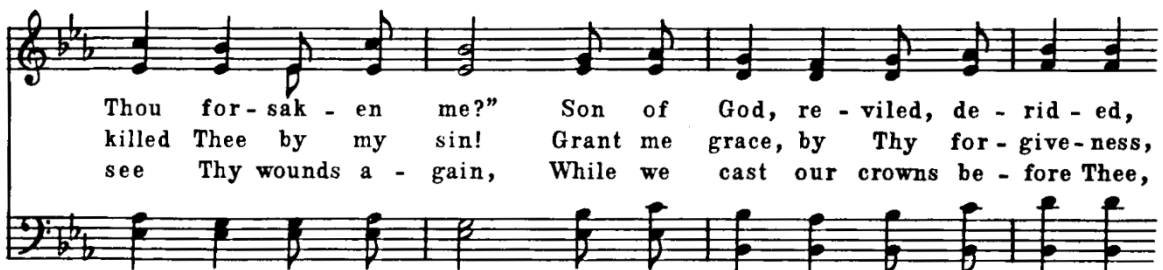
Organ: ped.



fied, There the cross to which they nail Him, By His pre - cious
now, See - to Thee I make con - fes - sion, Hum - bly at Thy
own, May I stand with all the ran - somed Round the glo - ry -

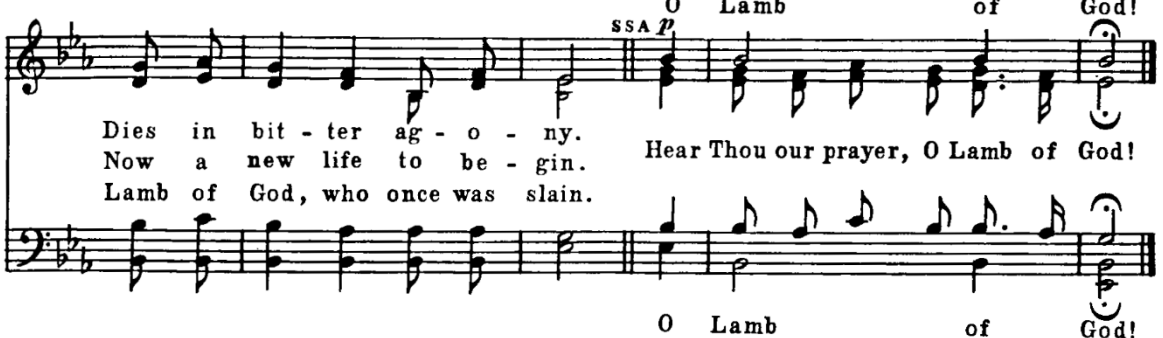


blood is dyed; Hear Him cry to God the Fa - ther, "Why hast
feet I bow; I am sor - ry I have grieved Thee, I have
cir - cled throne; May I sing with them Thy prais - es, As we



Thou for - sak - en me?" Son of God, re - viled, de - rid - ed,
killed Thee by my sin! Grant me grace, by Thy for - give - ness,
see Thy wounds a - gain, While we cast our crowns be - fore Thee,

OPTIONAL CODA - *Slowly*



O Lamb of God!
SSA *p*
Dies in bit - ter ag - o - ny. Hear Thou our prayer, O Lamb of God!
Now a new life to be - gin.
Lamb of God, who once was slain.

O Lamb of God!

* Stanza 2 - ST singing, AB humming. The entire hymn may be sung unaccompanied.

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Our Sacrifice of Praise

27

D. W.

MARCELO CARVALHO

DON WYRTZEN

CHOIR in unison (or Solo)
p Smoothly and expressively

1. We bow and wor-ship

Smoothly and unhurried

p

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "1. We bow and wor-ship". The piano accompaniment starts with a piano (*p*) dynamic and a tempo/style instruction of "Smoothly and unhurried".

Him, our Lord and King, E - ter - nal -

The second system of the musical score. The vocal line continues with the lyrics "Him, our Lord and King, E - ter - nal -". The piano accompaniment continues with the same tempo and dynamics.

ly His praise we'll sing; To

The third system of the musical score. The vocal line continues with the lyrics "ly His praise we'll sing; To". The piano accompaniment continues with the same tempo and dynamics.

Him all hon - or, love and thanks we bring,

The fourth system of the musical score. The vocal line concludes with the lyrics "Him all hon - or, love and thanks we bring,". The piano accompaniment concludes with the same tempo and dynamics.

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Our Sacrifice of Praise

And to His at - tri - butes we cling.

This system contains a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "And to His at - tri - butes we cling." with a long horizontal line under "cling" indicating a sustained note.

WOMEN in unison
mp

2. We'll tell the world the glo - ry of His name, And

MEN in unison
mp

mp

This system contains two vocal lines and piano accompaniment. The top line is for "WOMEN in unison" and the bottom line is for "MEN in unison". Both are marked *mp*. The piano accompaniment is also marked *mp*. The lyrics for the women are "2. We'll tell the world the glo - ry of His name, And". The key signature changes to two flats (Bb, Eb) and the time signature remains 4/4.

MARCELO CARVALHO

tell how for sin - ners the Sav - ior came;

This system contains two vocal lines and piano accompaniment. The lyrics are "tell how for sin - ners the Sav - ior came;". The key signature remains two flats (Bb, Eb) and the time signature is 4/4.

We'll spread through all the earth His won - drous fame,

MARCELO CARVALHO

Un-chang-ing, al-ways He's the same!

CHOIR

mf With more intensity

3. Je - sus our Sav-ior lives for - ev - er - more, He

rose from the grave to die no more;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "rose from the grave to die no more;". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

His mer-cy, grace, and glo-ry we ex-plore,

The second system continues the vocal and piano parts. The vocal line has the lyrics "His mer-cy, grace, and glo-ry we ex-plore,". The piano accompaniment maintains the same rhythmic structure as the first system.

MARCELO CARVALHO

And, winged by faith, our spir-its soar.

f rall.

The third system concludes the piece. The vocal line has the lyrics "And, winged by faith, our spir-its soar." and ends with a double bar line. The piano accompaniment features a crescendo leading to a final chord marked "f rall." (forte, ritardando). The piano part includes dynamic markings and articulation symbols like accents and slurs.

Our Sacrifice of Praise

TWO-PART CHOIR
f *Broader and slower*

4. He is de - serv-ing of all thanks and praise, With joy o-ver-

Broader and slower

flow-ing our voic-es we raise; We'll sing and sing of Him for

slower

rall. (establish slower tempo)

MARCELO CARVALHO

end - less days, This is our sac-ri-fice of praise,

broadly *ff* *Fine*

This is our sac-ri-fice of praise.

broadly *ff* *Fine*

Ring the Bells

H. B.

MARCELO CARVALHO

HARRY BOLLBACH
Arr. by Harold DeCou

CHOIR *Joyously* *mp*
Unison *v*
Ring the bells! ring the bells!

PIANO *Brightly* *mf*
* Chimes *p*

* Chimes optionally can be higher, 4 or 12 measures.
NOTE: l.h. much softer than r.h.

Let the whole world know... Christ was born in Beth-le-hem

Man-y years a-go; *mp* *Ooo* Born to die that man might live, *mf*

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mf
Born of Mar - y, born so low,
Came to earth new life to give, *mp* *Ooo*

MARCELO CARVALHO

slightly faster
div. mf
Man - y years a - go. God the Fa - ther gave His Son -
div.
mf slightly faster

Gave His own Be - lov - ed One To this wick - ed, sin - ful earth, To

Ring the Bells

poco rall. *Tempo Primo*
unison *f*
bring man-kind His love—new birth! Ring the bells! ring the bells!

poco rall. *Tempo Primo*
f
Let the whole world know..... Christ was born in Beth-le-hem

Man - y years a - go.

The score consists of four systems. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The first system features the lyrics 'bring man-kind His love—new birth! Ring the bells! ring the bells!' with tempo markings 'poco rall.' and 'Tempo Primo', and dynamics 'unison' and 'f'. The piano accompaniment includes 'poco rall.' and 'f' markings. The second system features the lyrics 'Let the whole world know..... Christ was born in Beth-le-hem'. The third system features the lyrics 'Man - y years a - go.'. The piano accompaniment throughout includes various dynamics and articulation marks such as 'v' and 'f'.

ALTOS or all women (for ladies)

p *mp*

Ring the bells! ring the bells! Let the whole world know..... Christ was born in

TENORS or all men

mp *p*

mel.



subito mp



mp

Beth-le- hem Man-y years a - go; Born to die that manmight live,

mf

mel.



mf

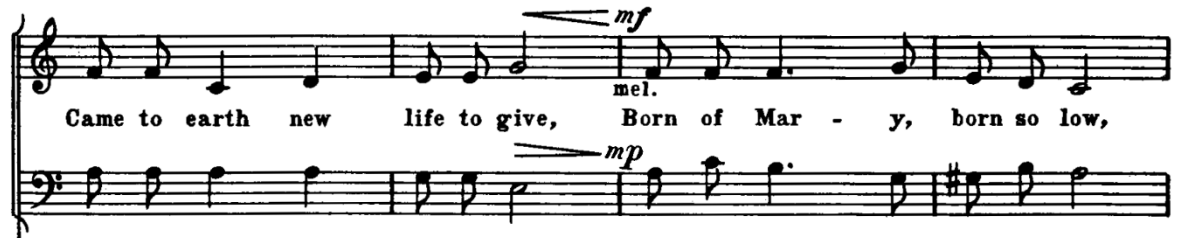


MARCELO CARVALHO

mf

Came to earth new life to give, Born of Mar - y, born so low,

mp



Ring the Bells

slightly faster

Man - y years a - go. God the Fa - ther gave His Son -

f

f slightly faster

Gave His own Be - lov-ed One To this wick - ed, sin - ful earth, To

give man-kind His love - new birth! Ring the bells, O ring the bells!

div. *ff* *ten.*

S. S. A.

ten.

ten.

ff

Ring the Bells

MARCELO CARVALHO

37

S.A. -

Let the whole world know... Christ the Sav - ior lives to-day, As He

Detailed description: This block contains the vocal line for the Soprano Alto (S.A.) part. The music is in a minor key with a 4/4 time signature. The lyrics are: "Let the whole world know... Christ the Sav - ior lives to-day, As He". The melody is written on a single staff with a treble clef.

Detailed description: This block shows the piano accompaniment for the first system. It features a right hand (r.h.) with complex chords and a left hand (l.h.) with a steady bass line. The right hand has some markings like 'v' and 'V'. The left hand has some markings like 'V' and 'V'.

did so long a - go!

Detailed description: This block contains the vocal line for the second system. The lyrics are: "did so long a - go!". The melody is written on a single staff with a treble clef. The music continues from the previous system.

Detailed description: This block shows the piano accompaniment for the second system. It features a right hand (r.h.) with complex chords and a left hand (l.h.) with a steady bass line. The right hand has some markings like '8va' and 'V'. The left hand has some markings like 'V' and 'V'.

* The four l.h. half-note chords much softer than r.h.

mp Ring the bells, ... ring the bells, ... ring the bells! *pp*

Detailed description: This block contains the vocal line for the third system. The lyrics are: "Ring the bells, ... ring the bells, ... ring the bells!". The melody is written on a single staff with a treble clef. The music is marked with *mp* and *pp*.

mp *poco rall.* *PPP*
8va

Detailed description: This block shows the piano accompaniment for the third system. It features a right hand (r.h.) with complex chords and a left hand (l.h.) with a steady bass line. The right hand has some markings like 'V' and 'V'. The left hand has some markings like 'V' and 'V'. The music is marked with *mp*, *poco rall.*, and *PPP*. There is also a marking '8va' at the bottom right.

Canticle of Praise

D. A.

MARCELO CARVALHO

DICK ANTHONY

Maestoso – with breadth and intensity

CHOIR

Maestoso – with breadth and intensity

ORGAN *mf*

f (1) *mf* *mf*

We sing praise to Thee! — We mag - ni - fy Thy

f *mf*

f *mf*

mp

name: We praise the Christ who reigns a - bove — His worth we now ac -

mp

mp

(2)

(To be directed in a *divided 3* and *divided 2*.)

(1) Second Soprano part is optional. A Solo Tenor may double on the melody throughout.

(2) Either pedal as written (*not 8va*) or omit pedal for fourteen beats.

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claim! We glo - ri - fy Thee! — Our

ff *mf*

souls cry from with - in: Our hearts give thanks to Christ the Lord for

mp *mp*

(3) MARCELO CARVALHO

vic - t'ry o - ver sin! We

f *f*

con 8va

(3) Either pedal as written (not 8va) or omit pedal for ten beats.

Canticle of Praise

shout for joy! — We all with one ac - cord Join in the

song, the glad - some song of tri - umph in the Lord!

We sing praise to Thee! — We mag - ni - fy Thy

MARCELO CARVALHO

mf

name: We praise the Christ who reigns a-bove- His worth we now ac-

mf

mf

(4)

f

claim! We glo-ri-fy Thee!

mp

mp

MARCELO CARVALHO

Our souls cry from with-in: Our hearts give thanks to

mp

(5)

(4) Either pedal as written (*not Rva*) or omit pedal for fourteen beats.

(5) Either pedal as written (*not Rva*) or omit pedal for ten beats.

Christ the Lord for vic-t'ry o-ver sin! We

MARCELO CARVALHO

bless Thy match-less grace! We laud Thy pow'r to save: For

broaden *fff* *Fine*

in Thy vic-t'ry we shall be tri-um-phant o'er the grave!

fff *Fine*

broaden *fff*

Ped. 8va! Piano 8va!

* Piano: using both hands, *play also the three octaves above with this arpeggio..*

Rise, Shine

43

Spiritual

MARCELO CARVALHO

Spiritual
Arr. by John W. Lundberg
Accompaniment by Paul Sjolund

CHOIR

Joyous and bright

mf
O breth-er-en, rise, shine,

Very rapid and bright
extremely clean and crisp

mf
give God the glo-ry, glo-ry, Rise, shine, give God the glo-ry, glo-ry,

Without sustaining pedal
L.h. preferably in octaves throughout the entire number

Rise, shine, give God the glo-ry, glo-ry, Sol-diers of the

Rise, shine, give God the glo-ry, glo-ry, Sol-diers of the

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mp *cross.* O breth-er-en, rise, shine, give God the glo-ry, glo-ry,
O rise, — and shine,

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in G major, marked *mp*. The lyrics are: "O breth-er-en, rise, shine, give God the glo-ry, glo-ry, O rise, — and shine,". A section symbol (§) is placed above the first measure of the vocal line. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

mf Rise, shine, give God the glo-ry, glo-ry, Rise, shine,
O rise, — and shine,

The second system continues the vocal line and piano accompaniment. The vocal line is marked *mf* and includes the lyrics: "Rise, shine, give God the glo-ry, glo-ry, Rise, shine, O rise, — and shine,". A section symbol (§) is placed above the first measure of the vocal line. The piano accompaniment continues with chords and a rhythmic pattern.

give God the glo-ry, glo-ry, Sol-diers of the cross!

The third system concludes the vocal line and piano accompaniment. The vocal line is marked *mf* and includes the lyrics: "give God the glo-ry, glo-ry, Sol-diers of the cross!". A first ending bracket with the number "1" is placed above the final measure of the vocal line. The piano accompaniment continues with chords and a rhythmic pattern.

* Small notes optional for Sopranos on the repeat.

mp *div.* *mf*
We are climb-ing Ja-cob's lad-der, lad-der, We are
mp We are

mp
climb-ing Ja-cob's lad-der, lad-der, We are climb-ing
climb - ing Ja - cob's lad-der, lad-der, *f* *b*

MARCELO CARVALHO

f *D. S.*
Ja-cob's lad-der, lad-der, Sol-diers of the cross! O breth-er-en,

D. S.

Rise, Shine

With the same drive and energy - maintain tempo

cross! Do you think I'll make a sol-dier, sol-dier?

mf

2

Do you think I'll make a sol-dier, sol-dier? Do you think I'll

p *mf*

2

MARCELO CARVALHO V

make a sol-dier, sol-dier, Sol-diers of the cross?

p

starting softly, gradually crescendo for four measures

O breth-er-en, rise and shine and give God the glo-ry, glo-ry,

p

opt. r.h. *p* *mp*

O breth-er-en, rise and shine and give God the glo-ry, glo-ry,

opt. r.h. *mf* *f*

MARCELO CARVALHO

Rise, shine give God the glo-ry, glo-ry,
O breth-er-en, rise and shine and give God the glo-ry, glo-ry,

f

Rise, shine,
O breth-er-en, rise and shine and give God the glo-ry, glo-ry,

This system contains the first two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The music is in 4/4 time with a key signature of one flat (B-flat).

Rise, shine, give God the glo-ry, glo-ry, Sol-diers of the

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The music continues in 4/4 time with a key signature of one flat.

MARCELO CARVALHO

with ever-increasing excitement

cross! — O breth-er-en, rise and shine and give God the glo-ry, glo-ry,

This system contains the next two staves of music. The top staff is the vocal line with lyrics. The bottom staff is the piano accompaniment. The music continues in 4/4 time with a key signature of one flat.

with ever-increasing excitement

This system contains the final two staves of music. The top staff is the vocal line, which ends with a fermata. The bottom staff is the piano accompaniment, ending with a fermata. The music continues in 4/4 time with a key signature of one flat.

Rise and shine and give God the glo-ry, glo-ry, Rise, shine,

ff

ff

give God the glo-ry, glo-ry, Sol-diers of the cross!

fff maintain tempo to end *Fine*

Sol - diers of the cross!

fff maintain tempo to end *brilliantly* *Fine*

Declare His Glory

Psalm 96:3-9

MARCELO CARVALHO

JOHN W. PETERSON

CHOIR- *Quick and energetic*

f

De-clare His glo - ry a - mong the hea - then, His won - ders a - mong all

Quick and energetic

Gt. *f* non-legato

Organ: no ped.

peo - ple, For the Lord is great, and great - ly to be prais - ed: *div.*

He is to be feared a - bove all gods, for the gods of the na - tions are

legato

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The musical score is arranged in three systems. Each system consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "i - dols, but the Lord made the heav - ens - the Lord made the heav - ens. De - clare His glo - ry a - mong the hea - then, His won - ders a - mong all peo - ple, For the Lord is great, and great - ly to be prais - ed:". Performance markings include *ped. sua*, *f*, *p*, *f non-legato*, *no ped.*, and *div.*. The composer's name, MARCELO CARVALHO, is printed between the second and third systems.

Declare His Glory

Hon - or and maj - es - ty are be - fore Him.

legato

*In the same tempo
with straight and sustained tone
mp*

MARCELO CARVALHO

Strength and beau - ty are in His sanc - tu - ar - y, strength and beau - ty are

In the same tempo

Sw. mp

ped.

in His sanc - tu - ar - y: Give un - to the Lord, O ye kin - dred of the peo - ple,

no ped.

give un-to the Lord the glo - ry due un - to His name. Bring an

ped.

MARCELO CARVALHO

of-f'ring and come in-to His courts: O wor - ship the Lord in the
His courts:

div. pp

div.

pp.

sustain ped.

beau - ty of ho - li-ness, wor-ship the Lord in the beau - ty of ho - li-ness;

Declare His Glory

stronger
mf

Quick and energetic
f

Fear be - fore Him all the earth. De - clare His glo - ry a - mong the

stronger
mf

Quick and energetic
f

Gt. *f* non - legato

no ped.

MARCELO CARVALHO

hea - then, His won - ders a - mong all peo - ple, For the Lord is great, and great - ly to be

ff

div.

prais - ed: Hon - or and maj - es - ty are be - fore Him.

incr.
Gt. *ff* semi - legato

ped.

f
De - clare His glo - ry a - mong the hea - then, His won - ders a - mong all peo - ple. For the

reduce Gt.
f non - legato
no ped.

MARCELO CARVALHO

ff
Lord is great, and great - ly to be prais - ed, the Lord is great, and great - ly to be

incr. Gt. *ff*
ped.

fff *div.* *Fine*
prais - ed - great - ly to be prais - ed!

incr. Gt. *fff* *Fine*
8va

Amen! Hallelujah!

(Revelation 19:4)

M. D.

MARCELO CARVALHO

MERRILL DUNLOP

Arr. by Harold DeCou

CHOIR
mf Joyously

Let all the peo-ple
Let all the peo-ple
at all the peo-ple

With spirit
f mf

say "A - men!" God, the Fa-ther, say "A - men!"
say "A - men!" Christ, the Sav-ior, say "A - men!"
say "A - men!" Un- to the Spir- it say "A - men!"

opt. D. S. after 2nd stanza

Then pro-claim it o'er a-gain "Hal - le - lu - jah and A-men."
Then pro-claim it o'er a-gain "Hal - le - lu - jah and A-men."
Then pro-claim it o'er a-gain "Hal - le - lu - jah and A-men."

opt. D. S. after 2nd stanza

1 (-2)

A - men, hal - le - lu - jah, A - men, hal - le - lu - jah, A - men,

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a first ending bracket labeled '1 (-2)'. The lyrics are 'A - men, hal - le - lu - jah, A - men, hal - le - lu - jah, A - men,'. The piano accompaniment is in a bass clef with the same key signature and time signature, starting with a forte dynamic 'f'.

1 (-2)

hal - le - lu - jah, A - men! A - men, hal - le - lu - jah,

The second system continues the vocal line and piano accompaniment. The vocal line has a first ending bracket labeled '1 (-2)'. The lyrics are 'hal - le - lu - jah, A - men! A - men, hal - le - lu - jah,'. The piano accompaniment continues with the same dynamics and accompaniment style.

MARCELO CARVALHO

D. S.

A - men, hal - le - lu - jah, A - men, hal - le - lu - jah, A - men!

The third system continues the vocal line and piano accompaniment. The vocal line has a first ending bracket labeled 'D. S.'. The lyrics are 'A - men, hal - le - lu - jah, A - men, hal - le - lu - jah, A - men!'. The piano accompaniment continues with the same dynamics and accompaniment style.

3 *f*
A - men, hal-le-lu - jah, A - men, hal-le-lu - jah, A - men, hal-le-lu - jah,
f

This system contains the first two systems of the musical score. The first system features a vocal line with a triplet of eighth notes marked with a '3' and a dynamic of 'f', and a piano accompaniment. The lyrics 'A - men, hal-le-lu - jah, A - men, hal-le-lu - jah, A - men, hal-le-lu - jah,' are written below the vocal line. The second system continues the piano accompaniment.

MARCELO CARVALHO

lu - jah, Hal - le - lu - jah, A - A - men, ha! - le - lu - jah,
f

This system contains the third and fourth systems of the musical score. The vocal line continues with the lyrics 'lu - jah, Hal - le - lu - jah, A - A - men, ha! - le - lu - jah,'. The piano accompaniment continues with a dynamic of 'f'.

A - men! men, hal-le-lu - jah, A - men!
f

This system contains the fifth and sixth systems of the musical score. The vocal line concludes with the lyrics 'A - men! men, hal-le-lu - jah, A - men!'. The piano accompaniment continues with a dynamic of 'f'.

Amen! Hallelujah! MARCELO CARVALHO 59

1 - *mp*
2 - *mf*

A - men, hal - le - lu - jah, A - men, hal - le - lu - jah,

1 - *mp*
2 - *mf*

1 2
A - men, hal - le - lu - jah, A - men! A - men!

1 2
f *broadening* *div.* *ff* *opt. solo voice* *Fine*

A - men, hal - le - lu - jah, - men!

f *broadening* *ff* *quickly* *Fine*

Happy Am I!

MICKEY HOLIDAY
Arr. by Kevin Blake

MARCELO CARVALHO

CHOIR in unison

In a cheerful manner

**f* *F+* *Dm* *Dm* *F+* *F* *F+* *F* *F+* *Dm* *Dm*
 Bass tacet (*Fsus*) *F+* *F* *F+* (*Fsus*) *F+* *F* *F+* (*simile*)

In a bright 4
mf (detached)

Hap-py am I!

F+ *F* *F+* *Dm* *F* *Gm* *E \flat* *C 7* *Gm* *Am*

Je-sus is mine for - ev - er, Nev-er to leave— Always in

F *F+* *Dm* *F+* *F* *F+* *Dm* *F+* *F* *F+*

each en - deav-or Lead-ing me on In a life end - ing

Dm *F* *Gm* *E \flat* *C 7* *F*
 Add bass *B \flat /F*

nev-er: Giv-ing a smile Ev-er-y mile, Hap-py am I!

*Guitar optionally tacet for 18 measures, entering with Bass.

Happy Am I! MARCELO CARVALHO 61

WOMEN
In a gospel soul style

MEN

F7 **tacet** **div.** **Bb** **Bb+/F** **Gm/Bb** **Bb+/F**

Hap - py am I! O hap - py am I!

Hap - py am I! All of my

Bb **Bb+/F** **Gm/Bb** **Bb/tacet** **Cm** **Ab/C**

All of my sins for - giv - en, What a great day! O

sins for - giv - en, What a great day!

F7 **Cm/F** **Bb** **Bb+/F** **Gm/Bb** **Bb/tacet**

what a great day! Life is now worth the liv - in';

Life is now worth the liv - in'; One of these

Happy Am I!

Bb Bb+/F Gm/Bb Bb+/F Bb Bb+/F

One of these days, O one of these days I'll be en - joy - ing
 days I'll be en - joy - ing

Gm/Bb Bb/tacet Cm F7

heav - en: Now that I know Up - ward I'll go,
 heav - en: Now that I know Up - ward I'll go, Hap - py am

Bb Eb/Bb Bb *Happily, with a light swing* Bb O Bb⁶/D *tacet* hap - py am

Hap - py am I, am I! Hap - py am I!
 I! Hap - py

Brightly (shuffle rhythm)

* II Sopranos may assist Altos on primary melody.

Cm⁷ Ebmaj⁷/Bb Eb Bb⁶/D Cm⁷ Ebmaj⁷/Bb

I! O hap-py am I!

How can I help but shout it? Ev-er-y

am I! Hap - py am I!

Fm/D Fm⁷/C Bb⁷ Bb⁷ (sus 6) Eb Bb⁶/D

O hap-py am I! O hap-py am

day _____ Tell-ing the world a -

Hap - py am I! Hap - py

Cm⁷ Ebmaj⁷/Bb Eb Bb⁶/D Cm⁷ Ebmaj⁷/Bb

I! O hap-py am I!

bout it; Je-sus is real- _____ On-ly be -

am I! Hap - py am I!

Eb Bb⁷/D Cm⁷ Eb maj⁷/Bb Fm/D Fm⁷/C
 O hap-py am I! O hap-py am
 lieve, don't doubt it: Then you will be Hap-py like
 Hap - py am I! Hap - py

The first system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the bass line. The bottom staff is the piano accompaniment. The key signature has two flats (Bb and Eb). The time signature is 4/4. The lyrics are: "O happy am I! O happy am lieve, don't doubt it: Then you will be Hap-py like Hap - py am I! Hap - py".

Abm⁶/Cb Bb⁷ Eb Eb/D^b Ab/C F⁷/Cb Bb(sus4)
 I! Hap-py am I! — Hap-py am I!
 me— Hap-py am I! — Hap-py am I! —
 am I! Hap-py am I! — Hap-py am I!

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the bass line. The bottom staff is the piano accompaniment. The key signature has two flats (Bb and Eb). The time signature is 4/4. The lyrics are: "I! Hap-py am I! — Hap-py am I! me— Hap-py am I! — Hap-py am I! — am I! Hap-py am I! — Hap-py am I!".

Fm⁷/Bb *ff* *tacet* Eb⁶ Bb⁹ Eb⁶
 O hap-py am I! — *Fine*

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the bass line. The bottom staff is the piano accompaniment. The key signature has two flats (Bb and Eb). The time signature is 4/4. The lyrics are: "O hap-py am I! —". The system ends with a *Fine* marking.

ff *Fine*

The fourth system of the musical score consists of three staves. The top staff is the vocal line. The middle staff is the bass line. The bottom staff is the piano accompaniment. The key signature has two flats (Bb and Eb). The time signature is 4/4. The system ends with a *Fine* marking.

VOLUME THREE



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